SCARY MOVIE
Reflections Of A Self-Critical Parody

Introduction

Scary Movie has been considered for years as one of the greatest comedies in the history of cinema for its formula that has renewed parody films. The works of the Wayans brothers had brought a paradigm shift in the world of parodies, and in the following years, parodies emerged that sought to follow their example. It was a phenomenon that gradually declined over time, and Scary Movie lost its strength in the following years due to the factors involved in its production. The saga left a mark in the millennial generation, and its return in 2026 aimed to be more than just another parody. Here, the most relevant details about this movie, which aims to be more than just a comedy, will be analyzed. At first, this analysis started as a simple critique that expanded into something much broader. As I delved deeper into the details, it became increasingly clear that the sixth Scary Movie holds messages and metaphors behind the references to elevated horror works. It is a work that, from a philosophical and sociological perspective, contains social commentary that encompasses generational changes, new trends, and their relationship with the world of entertainment. In this analysis, the reflective critique that the film makes toward its own history and generational conflicts will be explained in a not overly complex, but detailed manner. There will be no detailed descriptions of the entire movie to avoid as

many spoilers as possible. This manuscript is for those who have already seen the movie and are still looking to fully understand its meaning.

Prologue

When Scary Movie 5 tried to reboot the franchise and failed, it seemed like the saga had ended forever. But when The Weinstein Company ceased to exist due to Harvey Weinstein's arrest, the Wayans were able to reclaim the rights to their most successful creation. Parody cinema also became buried and overshadowed by smart comedies or satirical humor. Parody could only find its new home in the world of the Internet. The thing is that times had changed and nostalgia for the past was what allowed the resurrection of some franchises. Scream, Scary Movie's older sister, was able to make a comeback by adapting its satire to the requel phenomenon. This provided a good analysis on reconnecting with the past audience and making old franchises find their place in the new generation. With this phenomenon, Scary Movie had the opportunity to return by tapping into the trend of requels, and for that, it turned to the Scream installments made by Radio Silence as a source. The interesting thing here is that this sequel to Scary Movie does what was originally planned with the previous installment after the release of Scream 4, but a more recent trend-oriented approach was chosen at that time. The sixth film returns to the roots of the first movie in many ways and proves to be a worthy sequel. It continues to use the same formula of parodying well-known works, this time focusing more on

horror films from the 2020s with a few references to the new trends of that decade. But Scary Movie now doesn't limit itself to that to avoid being just an equivalent sequel to the previous ones. This time, the sixth installment goes further, demonstrating a new evolution and maturity in the saga after years of inactivity.

Chapter 1
Characters And References

The plot of the movie strongly clings to the fifth Scream film, but provides some references to the sixth film. The beginning starts by parodying the opening of Scream VI with a cameo by Carmen Electra and featuring a fictional version of Teyana Taylor as the first victim. The sequence takes a turn that is used to mention that Teyana did not win an Oscar for her performance in One Battle After Another, but she did win a Golden Globe. This opening pretends to be a fake version of Scary Movie, and the film transitions to the real beginning that replicates the start of the fifth Scream movie. This is where Tuesday Campbell is introduced, who is a variant of both Tara Carpenter and Wednesday Addams at the same time. It makes sense because both characters were played by Jenna Ortega. Tuesday's sister, who acts as a variant of Sam Carpenter, is Sara Campbell. She is introduced during a scene in which the film alludes to Final Destination via an amusement park with the same name. The reference is more directed toward Final Destination 3 because it involves an incident on a roller coaster. Sara not only takes Sam's place but also acts as a variant of Allyson Nelson, Laurie Strode's granddaughter in the Halloween installments produced by Blumhouse. The movie references a scene from the Halloween requel released in 2018, and this is used to

set the story in the Halloween season. Here, the familial relationship between Cindy Campbell, Sara, and Tuesday is revealed. Cindy takes on the role of Laurie Strode as a survivor with post-traumatic stress, although Cindy has rather fallen into madness. The only explanation is that Cindy has become obsessed with the possible return of Ghostface, although there is a chance that what she experienced in the previous movies has also affected her. But it's something she avoids by saying she didn't learn anything from what happened in Scary Movie 3 and 4 and only focuses on the events of the original movie. By ignoring that, she doesn't explain what happened with her possible relationship with Tom Ryan or if it even happened. The only thing that is clear is that Cindy is Sara's mother and both have a difficult past. Just like the family relationship Sam Carpenter has with Billy Loomis, Sara is the daughter of Bobby Prinze, who had impersonated Ghostface in the first movie. Cindy is still marked by that event because she has a hallucination of Bobby that alludes to the hallucination of Billy Loomis in Scream and at the same time references Smile. The relationship between Cindy and Sara is marked by trauma where Cindy did not prove to be a responsible mother. Here comes a reference to Terrifier 3 recreating the mall scene with Art The Clown dressed up as Santa Claus. The trauma lies in the fact that Sara was one of many children who received body parts from Art The Clown's victims as gifts, and Cindy was too busy to take the situation seriously. Sara deals with the

trauma by resorting to drug use and has no interest in reconciling with her mother. Sara's existence was never mentioned in the previous films because Cindy was never thought to be a mother, but Sara is likely to have been off-screen all along. The only thing that is unknown is the relationship between Cindy and Tuesday, as they are also relatives. It is not known who Tuesday's father is, although it is likely to be Tom Ryan because she is the youngest daughter.

Brenda Meeks has been able to move on with her life after what happened in the sequels and has two children whose biological father is unknown. The whereabouts of the hybrid child Brenda had with Zoltar in Scary Movie 4 is unknown, but that is not relevant here. Brenda's new appearance alludes to Octavia Spencer's character in Ma and has adopted a similar stance to the character by wanting to relate to teenagers and feel young. She is even nicknamed Ma, after the original version of Octavia Spencer. Now she is married to Ray Wilkins and nothing had been known about the character since Scary Movie 2. At the moment of her return, the movie alludes to the first scene of Sinners by recreating Sammie's entrance into her father's church.

There are only two references to Sinners, and the second is the appearance of Remmick and her friends wanting to enter Brenda's Halloween party. Here they are not vampires, but ordinary people. The first

reference to Sinners is the most important to get an idea of what has become of Ray. It is understood that Ray has started going to church to correct his sexual identity crisis and undergo rehabilitation. Ray claims to have been rehabilitated, but he still exhibits clear homosexual tendencies. Brenda shows concern about it, but she doesn't let it affect their relationship.

Shorty was able to return, leaving a clear answer about what had happened to him. In Scary Movie 2, he had become a college student, but apparently, he hasn't graduated. In this movie, it is shown that he is still attending college and doesn't seem to have matured. Not only is he still dependent on weed, but his top priority is dedicating himself to his streaming program to earn bitcoins, and he believes that gives him more opportunity than a real job. For the first time in the saga, a glimpse into a past event that traumatized him is revealed.

Replicating the first hypnosis scene from Get Out, Ghostface makes Shorty reveal his trauma. He witnessed a sexual encounter his mother had with a stranger, and the man died at the end of the act. Shorty's reaction was the equivalent of the feeling of repulsion a fragile child might feel upon seeing extreme pornography for the first time. It is most likely that Shorty's mother was a prostitute, as Shorty never knew his biological father according to the original movie.

There are previous mentions in the saga that Mrs. Meeks had a first husband who was supposedly deceased and a lover who is surely the one appearing in Shorty's memory. Given his reaction to the memory, it is certain that this could have influenced Shorty's life as someone who uses drugs.

As for Ghostface, he remains the same hilarious and absurd variant, but his motive is much more unrealistic. The first change is that here they start calling him by his name, while in the first movie they only called him The Killer. Although Doofy returns, he does not play the role of Ghostface this time. It is acknowledged that Doofy was Ghostface in the first movie and it is mentioned that he was arrested, but Doofy was released after many years. It had been discovered that he was not mentally retarded, but here he acts as if he is, which raises the question of whether he is pretending again. At first, Ghostface follows the example of his Scream counterpart by adhering to the main rule of a requel. In the fifth Scream movie, it was clear that the intention of those wearing the mask was to bring to life the trend of requels to renew the Stab saga, which had declined after failed installments. This other variant seeks to do the same with the saga it is part of, but in the end, it has different purposes. Scream had made it clear throughout the saga that Ghostface is just a mask that anyone can wear. The bearers have different motives, and that's something that also applies in Scary Movie because it's

not just one person who wears the mask. Jack Kirsch plays the role of Richie Kirsch, portrayed by Jack Quaid, and Elle is a more promiscuous variant of Amber Freeman. Once the plot of Scream is known, it is easy to predict the roles these variants have and what their intentions are.

A curious return was that of Greg Philippe now serving as Sheriff, and it couldn't be something possible, since in the first movie he was throat cutted and dismembered. Just like with the suspicion that there are two Brendas, this Greg could be another one because he has no interaction with the main characters and doesn't mention having had a relationship with them. The police investigation to find Ghostface leads to another character from the saga, and that is Hanson from Scary Movie 2. His appearance in the movie has allusions to Longlegs, and Hanson takes the place of the character played by Nicolas Cage. You can tell he has aged and it's unclear what he has been doing since the events in Hell House. Gail Hailstorm has been brought back, but she is not as important as she was in the first film. It is known that she won an award for being very sensationalist, but she feels overshadowed by the influencers of the new generation who follow a similar role. In her interaction with Doofy, it is understood that their relationship did not last long after the events of the first movie, and it was evident that Gail used seduction to get something in return. Gail mentions that she

stopped that after the MeToo phenomenon, but that she still maintains a light activity. At one point, Gail is mistaken for Courteney Cox as the star of Friends, and it's an easy reference to understand why Gail occupies the role that Courteney has in Scream. What is noticeable is the envy Gail has for the influencers due to their attractive youth, and she resorts to a treatment that directly leads to a reference to The Substance. In the movie, The Substance appears renamed as The Stuff, which seems to allude to the 1985 film. Another mention of The Substance is when Cindy cites Demi Moore as an example that participating in a horror movie won't earn you an Oscar. It's a reference to the 2025 Oscars where The Substance had nominations but only managed to win the Best Makeup and Hairstyling category. At the same time, the scene with Gail is accompanied by a cameo from Tiffany Wilson of White Chicks. This was used as a possible announcement of a sequel to White Chicks, despite Marlon Wayans not having had intentions to make it in the past. Ghostface's attack on Tiffany is an allegory about the Wayans' denial of wanting a sequel to White Chicks.

Other visible references that can be identified include a shot of children running through dark streets similar to the beginning of Weapons, a fake trailer for a movie about Jermaine Jackson referencing the film Michael, the character Candyman from Nia DaCosta's film working as a drug dealer, and an amazing animated

sequence after the parody of Get Out alluding to K-Pop Demon Hunters and parodying the song Golden (this being the first time an animated or musical sequence is seen in the saga), a fight scene with Cindy emulating John Wick, and a recreation of the subway scene from Scream VI. Just like in the original version, they use Halloween costumes to make references to iconic horror film characters. This time they decided to use that to also include the characters Heart Eyes and M3GAN. The movie exaggerates M3GAN's dance not just as a parody of the famous scene that made the character trend on social media. Including suggestive movements can be interpreted as a nod to the sexualization of M3GAN on the Internet.

As a joke about the addition of post-credit scenes, the film provides another fake trailer, this time parodying Robert Eggers' Nosferatu in an African American version. Interestingly, it feels like an unintentional nod to the movie Blacula. The few remaining references lie in the dialogs that mention I Know What You Did Last Summer, Southbound, Brokeback Mountain, Woody from Toy Story, and Ballerina with a joke about its poor performance. Brenda implicitly mentions It Follows and Shorty mentions Kazaam, revisiting the gag from the first Scary Movie about Shaquille O'Neal's criticized performance.

Chapter 2
The Self-Critical Parody

The film not only references new horror cinema trends that have resulted in future new classics. There are gags or mentions of previous films that act more as a self-critique about the direction the saga took when the Weinsteins were in control. The fascinating thing is that this movie acts in a much more meta way like its sister Scream, demonstrating a maturity regarding the dependence on references to popular works. It still follows that formula, but it's less important in this sequel. Unlike the previous installments, this movie is much more aware that it is a caricature and addresses the mistakes of its predecessors by self-parodying. It is a parody that parodies the parody formula, creating a paradox. This reaches the point where the movie breaks the fourth wall. The first movie had already done it in one scene, but this sequel goes further by revealing the real actors of the saga.

There are hints of this when Cindy Campbell mentions that her involvement in the events of the third and fourth movies is because they only paid her to be there. Being an explicit reference to Anna Faris participating in David Zucker's sequels just for the money. Shorty breaks character by mentioning the possibility of continuing to accompany the young characters if there are sequels.

Jack Kirsch makes a brief mention of Scary Movie 5 and the poor reception it had. Two actors who were in the third and fourth movies are leaked when the moment of truth arrives. Anthony Anderson returns without playing Mahalik Phifer to claim his right to continue participating in the saga. His friend CJ is replaced by Shaquille O'Neal, justifying it with a gag that actor Kevin Hart refused to return. O'Neal had appeared in Scary Movie 4 and although he had died, his real-life version still infiltrates to claim his place. This confirms that the saga can magically resurrect deceased characters only if the script or those involved want it to. The main characters transform into the same actors who portray them at certain moments. When their real actors manifest, they appear to claim their right as the sole owners of the franchise. The story collapses when it seems that everything is about to end and there will be a new path for Brenda and Cindy's descendants to be the next to continue the saga. But the film takes a ruthless turn because the real actors deconstruct the last minutes, making it so there is no defined ending. With this, the Wayans want to say that they no longer intend to leave their property in the hands of people who can do the same thing the Weinsteins did.

There are implicit mentions of the case and how this upset the Wayans for having been kept away from their own creation. What happens in the end is a way of getting back at them for having been kept away from

their most acclaimed work. At the same time, it is also a statement about not allowing them to try to continue the saga with new protagonists to avoid what happened with Scary Movie 5. Within the fiction, the Wayans themselves question Cindy, appealing to her alter-ego Anna Faris, for having continued the saga without them. Anna Faris had previously declared her devotion to the Wayans, but she could not refuse the money the Weinsteins offered her. Cindy, now turned into Anna Faris, mentions having had the honor of collaborating with Charlie Sheen, referring to Scary Movie 3 and 4. It is also mentioned how important it was for Anna Faris to continue in the saga, as she was the one who kept it alive for years. The resolution between Anna and the Wayans in the fiction is the same as in real life. The feeling of nostalgia for the old times is what led to a reconciliation, and that's how both agreed to make this movie. Not to mention another key factor was the Wayans' gesture of solidarity toward Anna Faris, when she lost her home in the fire that swept through Los Angeles. Something that contributed to the forgiveness they gave each other years after their friendship broke over the making of Scary Movie 3.

The conclusion reached is not only about the Wayans wanting to mend the saga and ensuring that no one else wants to continue it without them. There is a second meaning that is linked to another satire that the movie has.

Chapter 3
The Satire Of Generations

The film clings to its theme of parodying popular trends and makes a self-critique about its own history, but there is a third element that complements the substance, and that is the generational theme. One of the questions that has been raised about the movie is how it would manage to make its humor work in the 2020s. The humor of Scary Movie has always been characterized by being politically incorrect, and the first movie had already received bad reviews for it. Due to generational change and the manifestation of a more socially correct perspective, some elements of dark humor began to be suppressed for fear of being offensive. This is something that could be maintained in shows like South Park, and parodic humor has spread to the Internet. Scary Movie had been inactive for a long time and hadn't been updated. The movie is aware of the generational shift and does something quite challenging that follows the example of South Park and The Boys.

Of course, he doesn't hesitate to mention digital era trends such as the use of Chat GPT, streaming on Shorty's program, and influencers who have reached celebrity status due to their physical beauty. The latter is used to make indirect allusions to platforms like TikTok and OnlyFans. Shorty's show reflects viral trends toward

the popular and also the morbid when Ghostface commits a murder in the middle of the show, which receives praise from users. In Doofy's return, the movie includes a gag referencing the paranoia caused by COVID-19. In Tiffany's cameo, a folder about Epstein's files is included since they became a trend when their content was revealed.

Although the film embraces the incorporation of new generational trends, it also decides to remain true to the spirit of its predecessor. The film not only resumes the adult humor of the first two movies but also elevates it to use it as a weapon. Due to the censorship that has been implemented to protect sensitivities, the film uses its humor as a direct attack on this censorship. It makes jokes related to the sensitivities of Generation Z as a way to hit back at political correctness and challenge cancel culture. This is something the film did to make it clear that it is not willing to betray its own identity to accommodate the new times. Some of its jokes could be interpreted as an attack on the new generation, which has been labeled as "snowflakes." But this satire that the film wants to convey is more directed at the toxic enmity between the old and the new generation. For many centuries, the old generation has always had prejudices against the new generation and vise versa, but the digital era took this to a higher level in the socio-political realm.

The film uses four characters to make a direct critique of the new generation and wokeness. First is Nurse Ratchett, who turns out to be quite incompetent. Ratchett is aware of her incompetence because she admits to having let several patients die and confesses that she was hired solely for inclusion. This character is a direct critique of hiring people from minorities solely to meet inclusion quotas, regardless of their lack of profession. The next character is Jess, Gregg's son, who is actually a girl who has had a sex change surgery. There are jokes directed at the contrast between her biological identity and her esthetic identity. Jess acts in the most masculine way possible, and Ghostface plays on stereotypes by asking if Jess is as much of a woman or man as Gregg. Jess shows the sensitivity of her generation by mentioning Bobby and Ray as the wearers of the Ghostface mask in the first movie, and that it is considered typical homophobia just because those antagonists were gay. Jess does not leave without first using her masculinity to mock Ghostface by telling him that he stabs like a girl. This joke borders on the stereotype of a lack of manliness and toxic masculinity. Jess is on the left wing, but her hypocritical masculine attitude leads to prejudices that contradict her ideas.

The film uses the children of the main protagonists to further emphasize its satire on generational enmity. Brad Meeks is used as a gag that highlights racial issues. At first, it is mentioned that he was included in basketball

just because he is black. The joke alludes to basketball's widespread popularity among the African American community. When Brad falls into the clutches of Ghostface, the killer tries to use methods that Brad points out as racist methods. The weapons that Ghostface uses are a whip, a noose, and a gun. Brad points out these methods because they were used against Black people by slave owners, the Ku Klux Klan, and gang wars. Ghostface argues that he does not seek to offend and tries to be neutral with his killing until he gets fed up. Finally, he quotes the cliché that black people always die in horror films. This not only reflects the outdated aspect of the classic slasher killer but also emphasizes that the use of the weapon is what matters, regardless of its connection to racial themes. The last character the film uses to mock wokeness is Dei, who acts as a variant of Mindy Meeks-Martin. What they both have in common is their knowledge about movies and the new rules that established the term "requel." But they have a significant difference in their conception. Mindy is an African American lesbian girl who meets the inclusion quota in the Scream saga, but she is just a well-developed character that is as important as Randy Meeks is. Scary Movie made a more exaggerated version that is used as a gag to highlight its satire on generational enmity. Dei, unlike Mindy, is conceived as a nonbinary girl. It should be noted that while being a girl is something established by biology, non-binary identity is a condition manifested by a hormonal anomaly.

Neither of them is a social issue as it has been made to believe.

The gag that the movie makes with Dei occurs in the subway scene where she reveals her ideological viewpoint. She refuses to accept help because it bothers her that the passengers don't think like her. First, she gets upset when someone calls her "her" and corrects a passenger, saying they should call her "them" because she is non-binary. This attitude doesn't manifest earlier because at no point in the movie she is referred to with pronouns until the subway scene. Not only does she show herself to be an advocate for inclusive language, but she also mentions other topics such as environment, patriarchy and toxic masculinity. Dei ends up reflecting the hypocritical side of people who claim to be progressive but use important issues to feign victimhood. Dei resorts to false victimhood just when he is in real danger. It is here when the gag does the same thing as seen in the first movie with the scene of Brenda in the cinema. The joke is based on people's tiredness with wokeness and their sense of harassment towards it. The scene can be considered a direct blow to wokeness that is very well executed and really feels like an attack on the sensitivity of Generation Z. The movie has jokes that are obviously offensive on purpose, and that fits quite well with the satire it aims to convey.

Although the movie makes a good direct attack with that scene, it also underscores the hostility that the older generation shows toward the ideas of the new generation. Those who join Ghostface are people who belong to an older generation. Here comes another crucial point of the satire that highlights its critique of the enmity between the old and new generation. False progressivism had reached a point where real progressivism began to be demonized or misinterpreted by the more conservative generation. It reached the point where a hostile opposition to progressive ideas manifested, encouraging old prejudices and discrimination. When Dei is being attacked, it is not just an attack on wokeness. It also symbolizes the rejection of the old generation that decides to respond in a way that clings quite strongly to discriminatory prejudices. The satire that the film makes about generations focuses on the progressive and the conservative. It is in the final minutes of the movie where the message about generational enmity becomes most evident. That struggle is reflected in the characters who wear the Ghostface mask because they are divided between those who want to continue the saga for a new generation and those who want to keep it the same for the old generation. The younger ones seek to continue the Scary Movie saga for their generation, while the older ones want to keep it the same for theirs. Beyond the fact that the Wayans express their displeasure at being removed from the saga and wanting to ensure

that no one continues the saga without them, the movie has a quite powerful and ruthless ending that highlights the generational message. Cindy is trying to reconcile with her daughter throughout the movie, and when it seems there is an opportunity, everything falls apart as she realizes the level of superiority her daughters express simply because they are young. Herein lies the notion that young people are arrogant because they believe they are superior to their parents. This causes the older generation's poor perspective toward the younger one, and with the digital age, it has gone even further. What the original characters of the saga decide to do is the equivalent of a parent deciding to disinherit his or her own children for being insolent and take the inheritance straight to the grave.

When it comes to a saga like Scary Movie, which has been beloved by the millennial generation, the idea of the ending is more about rejecting new installments of beloved works simply because they adapt to a new generation. This is a case that has been seen in fanbases dedicated to works like Star Wars or The Lord Of The Rings, which reject new installments for having elements linked to the ideas of the new generation.

The conclusion of the movie feels extremist due to the idea of protecting a legacy at the expense of your own descendants and ensuring that no one else has that legacy. But that quite well expresses the mentality of an

old generation that wants everything to remain the same as in the past. It must be acknowledged that by rejecting what the new generation offers, the old generation lives in a bubble by yearning for a past that no longer exists. The film not only uses nostalgia to appeal to the audience of its time but also highlights the closed and conservative mindset of that same generation. The feeling of satisfaction that scenes like Dei on the train can generate highlights the prejudiced mentality that the older generation maintains and refuses to change. The movie's cancelable and politically incorrect gags are not only an attack on Generation Z's sensibilities; they are also a reflection of a previous generation's closed-minded and conservative mentality, which prefers to cling to the past while rejecting the future. The extreme hatred between the two generations with different ideas is very evident.

The film succeeds in highlighting the insolence of the younger generation, but it also manages to emphasize the bitterness of the older generation. In that aspect, the film understands very well the enmity between these two generations in the socio-political field, and the satire works perfectly. It ends in a quite powerful way, and its gags about the generations have a reflective side that is rarely seen in a comedy.

Conclusion

Even though it comes from a saga that belongs to a bygone era, the sixth installment of Scary Movie is undeniably the comedy that the 2020s needed. It doesn't rely as much on its nods and references to the latest horror films of the moment. Its predecessors were heavily reliant on popular films that gained recognition or left an imprint on millennial cinema. This sequel, on the other hand, is not so dependent and acts in a much more reflective manner behind all its humor. It takes into account the history of what happened behind the creation of the saga and is aware of its existence as a parody, making it more self-critical. It challenges the constraints of political correctness and sensitivities in an admirable way. He judges both the new generation and the old generation for their longing for the past times. It makes a very well-crafted satire about generational change and the strong enmity that lies between the new and old generations. It's not a nostalgic movie that only seeks to satisfy the fans of the saga and challenge new sensibilities. It's a reminder of what a black comedy parody is and what made it great at the time. In the end, it's not just a parody comedy made to make you laugh. It has something behind it that makes it a more complete film by acknowledging the tough past of its saga and the generational changes. With all those elements, this movie managed to be the best Scary Movie in the saga

and the best parody film in a long time. The Wayans were able to restore the saga with something more than just a simple comeback. This time they didn't just aim to make another parody, but something much more elevated that questions itself and everything around it with its humor. Its self-criticism and social commentary in the form of jokes have already taken the parody genre to a new level. Just as Scream became more analytical and satirical about the trend of requels, Scary Movie delves deeper into the anatomy of requels, drawing in an exaggerated way and connecting it to polarized generations. This serves as a reminder of why Scream and Scary Movie are sister films and continue to maintain that bond despite having taken separate paths.